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BULLETIN OF UNDERGRADUATE STUDIES

1976-1978



COLLEGE OF MUSIC

OFFICIAL REGISTER OF THE UNIVERSITY OF LOWELL

BULLETIN OF UNDERGRADUATE STUDIES

Volume I, Number 5, April 1, 1977

Published by the University of Lowell, 1 University Avenue,
Lowell, Massachusetts 01854

Prospective applicants for admission will find it helpful to first refer to sections of the *Admissions Regulations and General Academic Rules* regarding policies of the University and then refer to this bulletin for details concerning specific curricula and course offerings.

The rules and regulations published in this bulletin were in effect at the beginning of the 1976-1977 academic year and are subject to change through established procedures of the College of Music. Changes in academic rules and regulations are effective at the beginning of the academic year following their adoption. Listings of course offerings are subject to change by concerned departments and University administrators in the event that unforeseen faculty changes have taken place or insufficient numbers of students have subscribed to course offerings. The official schedule of course offerings for each semester is provided in the *Schedule of Classes*, which is published biannually by the Office of the Registrar.

The University of Lowell is an Equal-Employment, Affirmative-Action University and does not discriminate in admissions or employment on the basis of sex in compliance with Title IX. Any inquiries concerning Title IX should be directed to the Title IX Coordinator or the Director of the Office of Civil Rights.

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TABLE OF CONTENTS

Academic Policies

Undergraduate Education in Music..... 2

Objectives of the College of Music..... 2

Baccalaureate Degree Programs..... 2

 Bachelor of Arts Degree..... 2

 Bachelor of Music Degree..... 3

General College Requirements..... 6-10

 Attendance Requirement..... 6

 Language Proficiency Requirement..... 6

 Declaration of Major..... 7

 Change of Major..... 7

 Transfer Policies..... 8

 Repetition of Transfer Courses..... 8

 Intercollegiate Transfer within the University..... 8

 Curriculum Requirements for Graduating Classes of 1977 and 1978.... 9

 Applied Music..... 10

 Recital Policies..... 10

 Ensemble Requirements..... 11

Major Programs..... 12-21

 Music Concentration..... 12

 Music Education Specialization..... 12

 Music History and Literature Specialization..... 16

 Music Theory and Composition Specialization..... 18

 Performance Specialization..... 20

Minor Program..... 22

Course Descriptions

Course Prefixes..... 23

Course Numbers..... 23

Semester, Class, and Credit Designations..... 23

Course Restrictions..... 24

Instructor Designation..... 24

Area Course Offerings..... 25-36

 Music Theory and Composition..... 25

 Performance..... 28

 Music Education..... 33

 Music History and Literature..... 35

College Organization and Governance..... 38

Faculty of the College..... 39

COLLEGE OF MUSIC

ACADEMIC POLICIES

UNDERGRADUATE EDUCATION IN MUSIC

It is the philosophy of the College of Music that every graduate, regardless of area of concentration or personal goal, must be both an educated person and a qualified musician. The study of music involves the development of the intellect, the acquisition of an aesthetic and philosophical comprehension of the art of music, and, in the case of recipients of professional degrees, a high level of proficiency in a chosen performance medium. The particular degree program which a student may select will depend, of course, upon his or her personal objectives and individual competencies. The Bachelor of Music programs are professional in nature and seek to develop that high degree of musicianship which is fundamental to creative, scholarly and educational practice in music. The Bachelor of Arts program, on the other hand, is appropriate for students with a general interest in music, or with interests in other academic disciplines as well as music.

OBJECTIVES OF THE COLLEGE OF MUSIC

The objectives of the College of Music are to provide each student with the opportunity to master the fundamental knowledge upon which all music is based, to obtain the special and technical knowledge related to one or more of the various branches of music, to develop an understanding and an appreciation of the cultural and social heritage of musical experience, and to appreciate that one's personal education is a lifetime process to be pursued in both formal and informal environments. The faculty of the College of Music believe that each recipient of a baccalaureate degree in music, regardless of personal goal, should be a qualified musician, and it is to this end that all undergraduate programs are directed. Additionally, the program in music education seeks to prepare professional personnel for teaching and leadership positions in a variety of educational levels, to contribute to the development of institutional organizations, arrangements, and service systems concerned with the teaching of music, and to provide leadership in effecting planned change in music programs at all levels of public education.

BACCALAUREATE DEGREE PROGRAMS

The College of Music offers undergraduate programs leading to the degree of Bachelor of Arts and to the professional degree of Bachelor of Music. For details concerning graduate music programs, see the *Graduate School Catalogue*.

Bachelor of Arts Degree

The Bachelor of Arts degree is intended for the student who has a general interest in music and wishes to secure a broad, comprehensive education or desires to combine his or her music studies with some other major or minor academic field. The requirements for majors are set by university departments but must specify a minimum of 30 semester credits. Although students may not be required to take more than 45 semester credits in the major field, they may elect to take additional courses in the major field beyond the specified

required maximum. At least 15 credits in the major field must be taken at the upper-division course level. Bachelor of Arts degree programs require a minimum of 75 semester credits outside the major field, except as specified by the following provisions concerning second majors.

A student may elect a second major when policies of the college in which he is matriculating for the Bachelor of Arts degree permit, but he may not count more than 63 credits in the two majors combined toward the minimum degree requirement of 120 credits. Students who present more than 63 credits in the two majors combined may not present less than 57 semester credits outside the two major fields in satisfying the minimum degree requirement of 120 credits. Accordingly, students who present more than 63 credits in the two majors combined must present a number of credits beyond the minimum degree requirement of 120 credits which is equal to the number of credits by which they exceed the combined major credit maximum.

Requirements for second concentrations and minor areas of study are described in catalogues of other colleges of the University. Upon approval of faculty advisors, music concentrators may develop a program of elective courses from the offerings of the University. Such a program may be developed from any number of disciplines (except music) but must include at least 6 credits of courses which are on or above the "300" level. All candidates for the Bachelor of Arts degree must satisfy the degree requirements of the University as set forth in the bulletin concerning *Admission Regulations and General Academic Rules*.

Bachelor of Music Degree

The Bachelor of Music degree is offered in four areas of specialization: music education, music history and literature, music theory and composition, and performance. The music education specialization is designed to prepare teachers and supervisors of music in the elementary and secondary schools. The specializations in music history and literature, music theory and composition, and performance provide abundant opportunities for individual performance, research and creativity to students who wish professional careers in music. Programs combining two areas of specialization, e. g., music education/performance, are also available. A student desiring to pursue such a combined course of study must satisfy the requirements in both areas and should plan to spend one or more semesters in residence beyond the normal eight semesters of full-time study which are required for the successful completion of a program with a single area of specialization.

Individual and group performances are important aspects of all Bachelor of Music programs, but students in the performance specialization are required to demonstrate outstanding ability as performers in order to satisfy admission and retention standards. Students specializing in music history and literature and in music theory and composition must demonstrate similar outstanding abilities in their chosen fields in order to satisfy admission and retention standards. Students preparing for admission to the music education specialization are required to select applied music courses each semester for maintaining and developing their music skills, and they are expected to develop minimum standards of performance in piano and in their areas of performance emphasis. The music education specialization is subject to the

same rules and regulations as those which govern all teacher education programs of the University. All Bachelor of Music candidates must study applied music and participate in one or more ensembles during each semester of their residence. All Bachelor of Music candidates are expected to reach a level of proficiency which merits faculty permission to perform in public recital.

The curricula for all areas of specialization for the degree of Bachelor of Music are divided into four main course groupings. Satisfactory completion of a degree program must include, as a minimum, the acquisition of the specific number of semester credits in each group.

1. General Musicianship	66
Harmony I, II, III, IV	12
Solfege I, II, III, IV	12
Survey of Music History 1 & II	6
Conducting I & II	2
Keyboard (Introduction to Keyboard or Keyboard Accompanying)	2
Applied Music	16
Ensembles	16
2. University Core Requirements	35
(see publication concerning <i>Admission Regulations and General Academic Rules</i> , pp. 18-19.)	
3. Music Electives	14
Two advanced three-credit courses in music theory or music history and literature	6
Eight one-credit courses from among area offerings in music	8
4. Specialization	24
Completion of specified courses in one of the four areas of specialization	

The minimum number of credits required for the degree of Bachelor of Music is 139.

The above requirements are incorporated in the several programs of study for the Bachelor of Music degree which appear on the following pages.



GENERAL COLLEGE REQUIREMENTS

In order to qualify for a baccalaureate degree offered by the College of Music, undergraduates must comply with the University Core Requirements, must conform to the rules of the College of Music which govern degrees and major studies for such degrees, and must earn a 2.20 average in their major concentrations or specializations by the end of the senior year. (Additional requirements are specified for retention in the music education program.) Students who have failed to achieve a 2.00 average in their major concentrations or specializations by the end of the junior year have not made satisfactory progress toward their degrees, and upon the recommendation of appropriate departmental committees and the concurrence of the Academic Standards Committee of the College, such students may be placed on probationary status in the College or dismissed from the University for inadequate scholarship.

Attendance Requirement

The College of Music values regularity of attendance in classroom and performance sessions as a means of achieving collegiate success. Each instructor is required to state his or her attendance regulations in writing at the beginning of each course. Students who have exceeded the number of permitted absences may be failed by the instructor unless they have withdrawn from the course before the established University deadline.

Language Proficiency Requirement

Although the College of Music does not require language proficiency, each department has the prerogative of specifying a level of language proficiency as a collateral requirement for major studies. One year of German is suggested for music history and literature majors who pursue the degree of Bachelor of Music. Students majoring in academic areas of music who anticipate further studies at the graduate level are strongly advised to develop an intermediate reading proficiency in French, German, or Italian. Students who desire to present official evidence of language proficiency for purposes of employment or application to graduate schools may satisfy the expectations of the Department of Languages, College of Liberal Arts, for intermediate language proficiency through any one of the options cited below:

1. a score of "550" or above on the College Entrance Examination Board Achievement Test;
2. a score of "5", "4", or "3" on a College Entrance Examination Board Advanced Placement Examination;
3. a satisfactory score in a proficiency test prepared and administered by the Department of Languages of the University of Lowell (preferably during the student's freshman year);
4. passing two semester courses on the intermediate, second-year college level in a language previously studied in the secondary school and offered by the University of Lowell; or
5. passing a minimum of 12 semester credits in one language, the study of which is initiated at the University of Lowell.

Declaration of Major

Students enrolled in the College of Music of necessity are committed to pursue one of the established music programs. Admission to major specializations is governed by specific achievement standards which are described under the several headings for specializations. In any event, all students are required to file specific declarations of music concentration or specialization with the Office of the Registrar no later than the beginning of their junior year. Students enrolled in the College of Liberal Arts who wish to elect a second major concentration in music must secure the approval of the chairperson of the Department of Academic Studies prior to making such a declaration and must file the appropriate university form with the Office of the Registrar no later than the end of the freshman year.

Change of Major

Bachelor of Arts degree candidates in the College of Music may not drop the music concentration without withdrawing from the University, transferring to another college of the University, or changing their degree program to the Bachelor of Music. Students who wish to change their major from music to another concentration should consult the policy concerning intercollegiate transfer within the University which appears in the publication concerning *Admission Regulations and General Academic Rules*. Students who wish to make a change of program from the Bachelor of Arts to the Bachelor of Music degree must secure the approval of the chairperson of the Department of Academic Studies and the appropriate area faculty. All such changes of program require that the form for Declaration of Major or Change of Major be filed with the Office of the Registrar. Students who withdraw from the University must do so through the Office of the Registrar. Bachelor of Arts degree candidates may change their second concentration options providing that they receive the permission of advisors and chairpersons of concerned departments and file appropriate notifications with the Office of the Registrar. They may also change their minor studies when changing their concentrations and may substitute alternative minor programs without changing concentrations. Such changes are subject to the established regulations of the colleges in which such studies are pursued. Additional course work beyond the minimum 120 credits and extension of the normal four-year period of study may be expected for students who change their concentration options later than the first semester of their junior year.

Students who are candidates for the Bachelor of Music degree may change their areas of specialization when they have received the permission of the chairperson of the Department of Academic Studies and the faculty into whose area they wish to enter. Ordinarily, students may not transfer into programs of the Bachelor of Music degree from other programs of the University; however, such transfer may be permitted for the unusually gifted student early in his academic career. Students making such a transfer may expect to extend their period of study beyond the normal eight semesters.

Transfer Policies

Course credits for transferred work are evaluated by the Office of Admissions at the time of student transfer and in accordance with general University

policies. Since curriculum requirements of professional programs may preclude the application of transferred courses to specific curriculum requirements, the records of transfer students are also evaluated by major departments at the time a student is accepted for matriculation by one of the colleges of the University. Although all transferred courses which have been accepted by the University are credited to the baccalaureate program of a student, those courses which are not applicable to specific curriculum requirements are credited as "unrestricted elective courses" on the student's program of studies.

Since professional curricula may not provide for such "unrestricted elective courses," or the number of transferred courses may exceed the number of "unrestricted elective courses" which are permitted within specifications for minimum degree requirements, all transferred courses which are not applicable to the specific requirements of a curriculum are listed on the student's permanent record card but are not counted in the determination of the number of "course hours completed" until the semester of graduation. This procedure prevents the early imposition of a grade-point requirement for retention which is in excess of that specified for the number of credits completed and applicable to the student's particular curriculum. For instance, a student who transfers 60 credits is required to achieve a grade point average of 1.80 for the first 15 credits attempted at the University. In the event that 30 of these credits are not applicable to his professional or academic curriculum, he will be charged with the completion of 30 credits and will be required to achieve a grade-point average of 1.60 for the first 15 credits attempted at the University.

The applicability of grades received in transferred courses for the determination of the grade point average of the student's major at the University of Lowell is determined by policies of each of the colleges. The policy of the College of Music is to count such grades for the purpose of determining the student's major grade point average.

Repetition of Transfer Courses at the University

A student who has been granted transfer credit, and on this basis has been assigned to advanced courses for which the transferred course is a prerequisite, may be advised to repeat such transferred work at the University or to take a more elementary course than that which has been transferred when the competence of the student has been demonstrably inadequate. Permission to repeat a transferred course is granted by filing an academic petition form through the office of the College dean. Since credit may not be granted more than once for the completion of any course, a condition for filing such a petition is the simultaneous filing of a request to revoke recognition of the previously transferred course.

Intercollegiate Transfer within the University

Procedures for making an intercollegiate transfer within the University are described under the heading for "Change of Enrollment Status" in the publication concerning *Admission Regulations and General Academic Rules*. Students who have been approved for transfer to this College from other colleges of the University may apply for deletion of unrelated courses from

their cumulative grade-point average in accordance with established University policy. Such deleted courses are not removed from the permanent record card and may be recomputed in the cumulative grade point-average in the event of a subsequent intercollegiate transfer.

Curriculum Requirements for the Graduating Classes of 1977 and 1978

Curriculum requirements for the Bachelor of Music degree and the Bachelor of Arts degree with a major in music which were in effect prior to June, 1975, continue to apply to students of the College of Music who are members of the graduating classes of 1977 and 1978. These requirements include the specific requirements of Lowell State College. Students who transfer to the College of Music from other institutions or from other colleges of the University and who are granted advanced standing in the classes of 1977 and 1978 are subject to all requirements in effect for these classes. For specific information concerning these requirements, students should consult the *Bulletin of Undergraduate Studies*, Lowell State College, 1974-1976, or should confer with their faculty advisors and major department chairpersons.

*Applied Music**

All Students other than performance majors must successfully complete eight semesters of applied music on their principal instrument, earning no less than sixteen credits toward graduation. Evaluation procedures are as follows:**

- 72-113 (2 cr.) evaluation by the studio teacher;
- 72-114 (2 cr.) evaluation by a faculty panel;
- 72-213 (2 cr.) evaluation by the studio teacher for all students who have received "B" or better for 72-114; all others will be evaluated by a faculty panel;
- 72-214 (2 cr.) evaluation by a faculty panel;
- 72-313 (2 cr.) evaluation by the studio teacher for all students who have received "B" or better for 72-214; all others will be evaluated by a faculty panel;
- 72-314 (2 cr.) evaluation by a faculty panel;
- 72-413 (2 cr.) evaluation by a faculty panel;
- 72-414 (2 cr.) evaluation by a faculty panel, or, when applicable, by a public recital (See Recital Policies).

*For applied music policies for performance majors, see Performance Specialization.

**A panel evaluation may be administered for any semester at the discretion of the studio teacher.

Recital Policies

It is an honor to receive permission to perform a public recital. All students may receive permission to perform a public recital in lieu of the normal evaluation procedure if recommended to do so by the studio teacher, the Committee of Area Heads, and the chairperson of the Performance Department. The Recital Permission Form, obtained at the music office, must be submitted no later than November 15 in the fall semester and March 15 in the spring semester. In addition, all seniors are expected to reach the plateau

upon which permission is granted to perform a public recital for 72-414. If such permission is not granted, an evaluation by a faculty panel will be administered.

University Concert Hour performance is expected for all upperclass students who are recommended for performance by the appropriate area head.

Ensemble Requirements

Students whose major areas of performance are *voice, brass, wind, string and percussion* must participate satisfactorily in the major ensemble program of their area, earning a minimum of sixteen credits as required by their specializations, and must participate in the major ensemble program during each semester of residence, regardless of total credits accrued.

Students whose major areas of performance are *piano, organ, accordion, and guitar* must participate satisfactorily in some aspect of the ensemble program, earning a minimum of sixteen credits as required by their specialization, and must participate in the major ensemble program during each semester of residence, regardless of total credits accrued. Under some circumstances, students may petition the Chairperson of the Department of Performance for permission to substitute music electives as partial fulfillment of the ensemble requirement. Under no circumstances may such a student earn less than twelve ensemble credits.

Two Credit Vocal (72-210) and Instrumental (72-220) Ensembles

Two credit ensembles rehearse four hours a week, awarding two credits per semester. Placement in these ensembles is determined by a panel of the conductors of the ensembles directly concerned. Students may express a preference, but final placement will be decided by the panel.

One Credit Vocal (72-110) and Instrumental (72-120) Ensembles

Single credit ensembles rehearse two hours a week awarding one credit per semester and are open to all music majors. Placement in small ensembles is determined by audition or by panel.

Workshop Chorus (72-110), Band (72-120), and Orchestra (72-120)

Workshop ensembles rehearse two hours a week awarding one credit per semester and are open to all music majors. Workshop ensembles are designed to give ensemble experience outside the students' principal areas of performance and are usually undertaken in conjunction with instrumental or voice classes and conducting.

Multiple Ensemble Participation

In addition to participating, as required, in the major ensemble program, music majors may participate in other ensembles if they meet established performance standards through audition. Students whose cumulative averages are below 2.5 may be prohibited from multiple participation in music ensembles.



MAJOR PROGRAMS

Music Concentration

Music concentrators in the Bachelor of Arts program must take 30-45 credits of course work in music. The following courses must be completed by all music concentrators:

Harmony I, II, III, IV: 71-101, 71-102, 71-201, 71-202;

Survey of Music History I, II: 74-261, 74-262;

the remaining courses, up to the maximum of 45 credits*, may be selected from the offerings of the College of Music and may include the following:

- 71-305 Instrumentation
- 71-401 Harmony
- 71-402 18th Century Counterpoint
- 71-405 Orchestration
- 71-407 Electronic Music
- 74-363 History of Choral Music
- 74-364 History of Opera
- 74-365 The Concerto
- 74-366 The Symphony
- 74-461 Music of the Middle Ages
- 74-462 Music of the Renaissance
- 74-463 Music of the Baroque
- 74-464 Music of the Classic
- 74-465 Music of the Romantic
- 74-466 Twentieth Century Music

*Students who elect to take more than 45 credits in music may not reduce the requirement of 75 credits outside the subject of the major. Music concentrators who elect a second concentration in another academic subject may not count more than 63 credits in the two majors combined toward the minimum degree requirement of 120 credits.

Music Education Specialization

Students intending to pursue teaching careers in music may apply to the Coordinator of Music Education at the end of the sophomore year for admission to the music education program. Such admission is made in accordance with regulations governing all teacher-education programs of the University. The semester deadlines for filing application are April 1 for the succeeding fall semester and November 1 for the succeeding spring semester. Students are urged to plan their programs of study so that they may file application for admission during the semester in which they complete course work for the sophomore year. Unless applicants have the permission of the Dean of the College of Music, they may file for admission to the music education program no later than the fifth semester of full-time study. Students who transfer to the College of Music with 60 or more semester credits should consult the Dean of the College concerning the schedule for submitting an application.

Students admitted to the College of Music as transfers may apply to the specialization in the normal manner provided that they have satisfied all

requirements through transferred courses. Evaluation of such previous work shall be made by the Chairperson of the Department of Academic Studies in consultation with the Coordinator of Music Education. Transfer students admitted to the College of Music from other institutions in which they were enrolled in teacher-education programs must comply with the admission requirements of the College of Music. Credit for courses in apprentice teaching may not be transferred from another institution. Application forms for admission to the music-education program may be secured from the music office.

The minimum requirements for admission to the music-education program are as follows:

1. satisfactory completion of no less than 60 credits, including all required courses in basic musicianship as specified by the program of studies for the music-education specialization;
2. a cumulative grade-point average of 2.50 or better for all courses taken in the University;
3. a minimum cumulative grade-point average of 2.50 for all course work transferred;
4. a cumulative grade-point average of 2.50 or better for all music courses, computed on the minimum number of credits as cited in paragraph 1 above; and
5. satisfactory evidence of effective English skills, with a grade of "C" or better in 42-101, 102— College Writing.

Applicants for admission to the music-education program will be notified in writing of their acceptance or non-acceptance.

Students admitted to the music-education program will be evaluated at the end of each semester to determine their retention status. To be continued in the music-education program, the student must maintain a cumulative grade-point average of 2.50 for all course work; a 2.50 average for all required and elective courses which may be counted toward the degree requirements in music education; and a 2.50 average for all required courses in education, together with a grade of "C" or better in each course. Students who do not meet the academic requirements may not continue in the program, and their enrollment in it will be terminated. All such students will be informed in writing that they are ineligible to continue and will be prohibited from registering for further music education courses. They may, however, continue as degree candidates in a non-teaching field, provided that the requirements for admission to that field of specialization have been satisfied. No student will be admitted to courses in apprentice teaching who has not passed the required courses in music, or who has not evidenced within the clinical experiences of the curriculum and instruction courses those positive personal characteristics which are necessary for effectiveness in teaching.

Applicants who do not qualify for admission to music education and students who have been notified in writing that their enrollments in this program have been terminated may submit written petitions to the Teacher Education Committee for reviews of their records and for permission to reapply on the deadline established for the following semester. These petitions must be received by the Committee no later than August 1 (for students who filed their

initial applications by April 1 or who were disqualified at the end of the spring semester) or March 1 (for students who filed their initial applications by November 1 or who were disqualified at the end of the fall semester). Students may not petition the Committee more than once for permission to reapply. All decisions of the Committee in evaluating such petitions are final.



COURSE OF STUDY FOR MUSIC EDUCATION SPECIALIZATION

Freshman Year

Fall Semester		Area Preference			Spring Semester		Area Preference		
		V	K	O			V	K	O
71-101	Harmony I	3	3	3	71-102	Harmony II	3	3	3
71-103	Solfège I	3	3	3	71-104	Solfège II	3	3	3
72-113	Applied Music	2	2	2	72-114	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
72-131	Introduction to Keyboard	1		1	72-132	Introduction to Keyboard	1		1
72-133	Keyboard Accompanying		1		72-134	Keyboard Accompanying		1	
42-101	College Writing	3	3	3	42-102	College Writing	3	3	3
	UCR	3	3	3		UCR	3	3	3
39-101	Physical Education	1	1	1	39-102	Physical Education	1	1	1
		18	18	18			18	18	18

Sophomore Year

Fall Semester					Spring Semester				
71-201	Harmony III	3	3	3	71-202	Harmony IV	3	3	3
71-203	Solfège III	3	3	3	71-204	Solfège IV	3	3	3
72-213	Applied Music	2	2	2	72-214	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
72-333	Conducting I	1	1	1	72-334	Conducting II	1	1	1
74-261	Survey of Music History I	3	3	3	74-262	Survey of Music History II	3	3	3
	Music Elective	1	1	1		Music Elective	1	1	1
	UCR	3	3	3		UCR	3	3	3
		18	18	18			18	18	18

Junior Year

Fall Semester					Spring Semester				
	Music History or Theory Elective	3	3	3	73-351	Music in the Elementary School	3	3	3
72-313	Applied Music	2	2	2	01	Educational Foundations Course	3	3	3
72	Ensemble	2	2	2	73-451	Apprentice Teaching Elementary School	6	6	6
	UCR	6	6	6	72-314	Applied Music	2	2	2
	Music Elective	4	4	4	72	Ensemble	2	2	2
		17	17	17			16	16	16

Senior Year

Fall Semester					Spring Semester				
73-353	Curriculum Development & Evaluation	3	3	3		Music History or Theory Elective	3	3	3
73-352	Music in the Secondary School	3	3	3		Music Elective	1	1	1
73-452	Apprentice Teaching Secondary School	6	6	6	72-414	Applied Music	2	2	2
72-413	Applied Music	2	2	2	72	Ensemble	2	2	2
72	Ensemble	2	2	2		UCR	9	9	9
	Music Elective	1	1	1			17	17	17
		17	17	17					

Music History and Literature Specialization

Students who are interested in the program for Music History and Literature must make formal application to the Chairperson of the Department of Academic Studies between December 1 and April 1 of their sophomore year. Students applying to this program should evidence superior promise in the area.

Acceptance will be predicated on the following criteria:

1. an overall 2.5 cumulative in all courses;
2. a grade of at least 2.5 in College Writing (42-101, 42-102);
3. a cumulative average of at least 2.5 in freshman and sophomore Harmony (71-101, 71-102, 71-201) and Solfege (71-103, 71-104, 71-203)
4. a grade of 3.0 or better in Survey of Music History (74-261).

Upon acceptance in the area, the student is required to file a form for declaration of major with the Office of the Registrar. The appropriate form may be secured from the Registrar and must be returned to this office after the required signatures have been obtained through the Chairperson of the Department of Academic Studies.

Students transferring to the College and wishing to specialize in the area of Music History and Literature must comply with the requirements for admission to this degree program in the College of Music and must satisfy the basic music course requirement, either through lower level courses in the College of Music or through courses taken at another institution of higher learning.

Students in Music History and Literature must complete a thesis during their senior year. The thesis must demonstrate ability to do formal research at a basic level and to organize and present the results of that research in proper form. The thesis is undertaken as a part of 74.469 Musicology and Research and is directed by a member of the Music History faculty.

COURSE OF STUDY FOR MUSIC HISTORY AND LITERATURE SPECIALIZATION

Freshman Year

Fall Semester	Area Preference			Spring Semester	Area Preference		
	V	K	O		V	K	O
71-101 Harmony I	3	3	3	71-102 Harmony II	3	3	3
71-103 Solfege I	3	3	3	71-104 Solfege II	3	3	3
72-113 Applied Music	2	2	2	72-114 Applied Music	2	2	2
72 Ensemble	2	2	2	72 Ensemble	2	2	2
72-131 Introduction to Keyboard	1		1	72-132 Introduction to Keyboard	1		1
72-133 Keyboard Accompanying			1	72-134 Keyboard Accompanying			1
42-101 College Writing	3	3	3	42-102 College Writing	3	3	3
UCR	3	3	3	UCR	3	3	3
39-101 Physical Education	1	1	1	39-102 Physical Education	1	1	1
	18	18	18		18	18	18

COURSE OF STUDY FOR MUSIC HISTORY AND LITERATURE SPECIALIZATION

Freshman Year

Fall Semester		Area Preference			Spring Semester		Area Preference		
		V	K	O			V	K	O
71-101	Harmony I	3	3	3	71-102	Harmony II	3	3	3
71-103	Solfege I	3	3	3	71-104	Solfege II	3	3	3
72-113	Applied Music	2	2	2	72-114	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
72-131	Introduction to Keyboard	1		1	72-132	Introduction to Keyboard	1		1
72-133	Keyboard Accompanying		1		72-134	Keyboard Accompanying		1	
42-101	College Writing	3	3	3	42-102	College Writing	3	3	3
	UCR	3	3	3		UCR	3	3	3
39-101	Physical Education	1	1	1	39-102	Physical Education	1	1	1
		18	18	18			18	18	18

Sophomore Year

Fall Semester					Spring Semester				
71-201	Harmony III	3	3	3	71-202	Harmony IV	3	3	3
71-203	Solfege III	3	3	3	71-204	Solfege IV	3	3	3
72-213	Applied Music	2	2	2	72-214	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
74-261	Survey of Music					UCR	3	3	3
	History I	3	3	3		Music Elective	1	1	1
	Music Elective	1	1	1	74-262	Survey of Music			
	UCR	3	3	3		History II	3	3	3
		17	17	17			17	17	17

Junior Year

Fall Semester					Spring Semester				
74-361	Music of the Middle Ages	3	3	3	74-363	Music of the Baroque	3	3	3
74-362	Music of the Renaissance	3	3	3	74-364	Music of the Classic	3	3	3
72-313	Applied Music	2	2	2	72-314	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
	UCR	3	3	3		UCR	3	3	3
	Music Theory Elective	3	3	3		Music Theory Elective	3	3	3
72-333		1	1	1	72-334	Conducting II	1	1	1
		17	17	17		Music Elective	1	1	1
							18	18	18

Senior Year

Fall Semester					Spring Semester				
74-364	Music of the Romantic	3	3	3	74-366	Music of the 20th Century	3	3	3
74-468	Musicology & Research I	3	3	3					
72-413	Applied Music	2	2	2	74-469	Musicology & Research II	3	3	3
72	Ensemble	2	2	2	72-414	Applied Music	2	2	2
	UCR	6	6	6	72	Ensemble	2	2	2
	Music Elective	1	1	1		UCR	3	3	3
		17	17	17		Music Elective	4	4	4
							17	17	17

Music Theory and Composition Specialization

Students who are interested in the program for Music Theory and Composition must make formal application to the Coordinator of the Theory-Composition faculty between December 1 and April 1 of their sophomore year. Students applying for admission to this program should evidence superior promise in the area. Acceptance will be predicated on the following criteria:

1. a cumulative average of 3.0 in freshman and sophomore Harmony (71-101, 71-102, 71-201) and Solfege (71-103, 71-104, 71-203); and
2. a cumulative average of 2.5 in all music courses attempted up to the time of application.

The candidate must request a letter of evaluation from his/her instructor in the areas of Harmony and Solfege. Instructors will forward such letters to the coordinator of the Theory-Composition faculty, who will, in turn, present the candidate's application and the supporting documentation to the faculty of the area for consideration. Upon acceptance in the area, the student is required to file a form for declaration of major with the Registrar. The appropriate form may be secured from the Registrar and must be returned to this office after the required signatures have been obtained through the Chairperson of the Department of Academic Studies.

Students transferring to the College and wishing to specialize in the area of Music Theory and Composition must comply with the requirements for admission to the degree program as set forth above and must satisfy the basic music course requirement, either through lower level courses of the College of Music or of another accredited institution of higher education.

Students in the music theory and composition program must present a public performance of at least one instrumental composition of their own, lasting six to eight minutes. This composition must be for a chamber ensemble which may or may not include piano and/or voice(s). The work should be representative of the candidate's ability to use more than one instrument soloistically. Acceptable media include woodwind quintet, string quartet, mixed groups of instruments, chorus with instrumental accompaniment, or brass or string ensemble. Students must make all necessary arrangements for procuring recital facilities and for rehearsing and conducting their compositions. Arrangements are to be made in consultation with the theory-composition faculty.

In addition, theory and composition majors must present to the theory-composition faculty by April 15 of their senior year, a portfolio containing the following:

1. a piece for full orchestra,
2. a work for chamber ensemble, and
3. an approved piece in an optional idiom.

Among the movements in the pieces submitted there should be the following:

1. a movement in sonata form, and
2. a theme with at least five variations.

MUSIC THEORY AND COMPOSITION SPECIALIZATION

Freshman Year

Fall Semester		Area Preference			Spring Semester		Area Preference		
		V	K	O			V	K	O
71-101	Harmony I	3	3	3	71-102	Harmony II	3	3	3
71-103	Solfege I	3	3	3	71-104	Solfege II	3	3	3
72-113	Applied Music	2	2	2	72-114	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
72-131	Introduction to Keyboard	1		1	72-132	Introduction to Keyboard	1		1
72-133	Keyboard Accompanying		1		72-134	Keyboard Accompanying		1	
42-101	College Writing	3	3	3	42-102	College Writing	3	3	3
	UCR	3	3	3		UCR	3	3	3
39-101	Physical Education	1	1	1	39-102	Physical Education	1	1	1
		18	18	18			18	18	18

Sophomore Year

Fall Semester					Spring Semester				
71-201	Harmony III	3	3	3	71-202	Harmony IV	3	3	3
71-203	Solfege III	3	3	3	71-204	Solfege IV	3	3	3
72-213	Applied Music	2	2	2	72-214	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
	UCR	3	3	3		UCR	3	3	3
	Music Elective	1	1	1		Music Elective	1	1	1
72-261	Survey of Music History I	3	3	3	72-262	Survey of Music History II	3	3	3
		17	17	17			17	17	17

Junior Year

Fall Semester					Spring Semester				
71-305	Instrumentation	3	3	3	71-405	Orchestration	3	3	3
71-401	Harmony V	3	3	3	71-402	18th Century Counterpoint	3	3	3
72-313	Applied Music	2	2	2	72-314	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
	UCR	3	3	3		UCR	3	3	3
	Music History Elective	3	3	3		Music History Elective	3	3	3
72-333	Conducting I	1	1	1	72-333	Conducting II	1	1	1
		17	17	17			1	1	1
		17	17	17			18	18	18

Senior Year

Fall Semester					Spring Semester				
71-408	Composition I	3	3	3	71-407	Electronic Music	3	3	3
71-406	20th. Century Techniques	3	3	3	71-409	Composition II	3	3	3
72-413	Applied Music	2	2	2	72-414	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
	UCR	6	6	6		UCR	3	3	3
	Music Elective	1	1	1		Music Elective	4	4	4
		17	17	17			17	17	17

Performance Specialization

Students wishing to major in performance may apply to the chairperson of the Performance Department, subject to the following requirements:

Application for Performance Specialization

1. Admission is limited to upperclassmen;
2. Application forms are available at the music office and must be submitted to the chairperson of the Department of Performance no later than December 1 for fall auditions, May 1 for spring auditions, and August 15 for summer auditions;
3. Written recommendations of the applied teacher and the appropriate area head must be submitted to the chairperson of the Department of Performance by December 6 for fall, May 6 for spring, and August 21 for summer.

Admission Requirements

1. Honor grades are required in all applied and ensemble courses;
2. A minimum of thirty music credits is required and must include credit for the following courses:
Applied Music — 72-113, 114;
Keyboard — 72-131, and 132 or 133, and 134;
Harmony, Solfege — 71-101, 102, 103, 104; and
Ensemble: — 2 semesters;
3. A successful audition is required, the repertoire of which is developed in consultation with the appropriate area head.

Retention in Performance Specialization

1. Honor grades in all performance specialization courses and ensembles are required;
2. Continued full-time enrollment in the prescribed curriculum is required;
3. Recitals are required after completion of basic music courses:
 - a. A junior recital as a terminal project for 72-418 is required during the semester in which 72-316 is completed; and
 - b. A senior recital is required during the semester in which 72-419 is completed;
4. Appearance is required each semester during the University Concert Hour.

Appeals Procedure

Students whose enrollments are terminated in the performance program may submit written petitions to the Committee of Area Heads readmission. All decisions of the Committee in evaluating such petitions are final.

PERFORMANCE SPECIALIZATION

Freshman Year

Fall Semester		Area Preference			Spring Semester		Area Preference		
		V	K	O			V	K	O
71-101	Harmony I	3	3	3	71-102	Harmony II	3	3	3
71-103	Solfege I	3	3	3	71-104	Solfege II	3	3	3
72-113	Applied Music	2	2	2	72-114	Applied Music	2	2	2
72	Ensemble	2	2	2	72	Ensemble	2	2	2
72-131	Introduction to Keyboard	1		1	72-132	Introduction to Keyboard	1		1
72-133	Keyboard Accompanying		1		72-134	Keyboard Accompanying		1	
42-101	College Writing	3	3	3	42-102	College Writing	3	3	3
	UCR	3	3	3		UCR	3	3	3
39-101	Physical Education	1	1	1	39-102	Physical Education	1	1	1
		18	18	18			18	18	18

Sophomore Year

Fall Semester					Spring Semester				
71-201	Harmony III	3	3	3	71-202	Harmony IV	3	3	3
71-203	Solfege III	3	3	3	71-204	Solfege IV	3	3	3
72-215	Applied Music	4	4	4	72-216	Applied Music	4	4	4
72	Ensemble	2	2	2	72	Ensemble	2	2	2
74-261	Survey of Music History I	3	3	3	74-262	Survey of Music History II	3	3	3
	UCR	3	3	3		UCR	3	3	3
		18	18	18			18	18	18

Junior Year

Fall Semester					Spring Semester				
71-303	Solfege V	3	3	3	72-316	Applied Music	4	4	4
	Music History or Music Theory Elective	3	3	3	72-418	Performance Seminar I	3	3	3
72-315	Applied Music	4	4	4	72-334	Conducting II	1	1	1
72-333	Conducting I	1	1	1		Music History or Music Theory Elective	3	3	3
	UCR	3	3	3		UCR	3	3	3
	Music Elective	2	2	2	72	Ensemble	2	2	2
72	Ensemble	2	2	2		Music Elective	2	2	2
		18	18	18			18	18	18

Senior Year

Fall Semester					Spring Semester				
72-415	Applied Music	4	4	4	72-416	Applied Music	4	4	4
	Music History or Music Theory Elective	3	3	3	72-419	Performance Seminar II	3	3	3
	UCR	6	6	6		Music Elective	2	2	2
72	Ensemble	2	2	2		UCR	3	3	3
		17	17	17	72	Ensemble	2	2	2
							14	14	14

MINOR PROGRAM

Students matriculating for degrees in other colleges of the University and possessing a fundamental knowledge of music may pursue a minor area of study in music history and literature upon the approval of the Chairperson of the Department of Academic Studies. A minor area of study in music history and literature consists of 18-24 semester credits as approved by a member of the music-history faculty. At least 6 credits of the minor must be elected in courses at the "300" level or higher.



COURSE DESCRIPTIONS

Each course offering is designated by a two-digit college prefix and a three-digit course number. The two-digit college prefix identifies a college department and/or special subject area. In some cases the prefix also identifies laboratory or lecture courses and courses which are primarily for majors and minors. The three-digit course number identifies the course level.

COURSE PREFIXES

The following numerical prefixes are assigned to the Department of Aerospace Studies and the seven colleges:

Aerospace Studies	29	Liberal Arts	40-59
Education	01-09	Management Science	60-69
Engineering	10-28	Music	70-79
Health Professions	30-39	Pure & Applied Sciences	80-99

Courses prefixes assigned by the College of Music are as follows:

Music Education	73	Theory and Composition	71
History and Literature	74	Performance	72

COURSE NUMBERS

Courses numbered 001-049 are prefreshman and special undergraduate courses and do not carry baccalaureate degree credit. Those numbered 100-299 are lower-division undergraduate courses and those numbered 300-499 are upper-division undergraduate courses. The 400 level courses are generally limited to juniors and seniors majoring in a field but are open, with permission, to other advanced undergraduates and to graduate students. Directed studies courses and practicum experience courses are generally limited by departmental policy to students majoring in the area in which such courses are offered. Courses numbered 500-599 are graduate courses which are open to upper-division undergraduates with the consent of instructors and chairpersons. Courses numbered 600-699 are graduate courses which are open only to graduate students. Courses numbered 700-799 designate graduate research projects and graduate theses.

SEMESTER, CLASS, AND CREDIT DESIGNATIONS

Courses which are offered during the fall semester are designated by the Roman Numeral I; spring semester courses are designated by the Roman Numeral II, and courses which are offered during both fall and spring semesters are designated by the Roman Numerals I and II. Courses which are not prescheduled for specific semesters carry no Roman numerical designation. In the event that a course is given during the first half of a semester, the Roman number is followed by the letter A. A course which is given during the second half of a semester is followed by the letter B.

Arabic numbers enclosed in parentheses indicate the number of hours of lecture/recitation and of laboratory/applied activity. The Arabic number following the numbers in parentheses is a designation of course credit. For example, the designation IB (6,0) 3 means that a course is offered during the second half of the fall semester, requires 6 hours of lecture/recitation per week, and carries 3 semester credits. Similarly, the designation II (2,6) 4 means that

a course is offered during the spring semester, requires 2 hours of lecture/recitation per week and 6 hours of laboratory/applied activity per week, and carries four semester credits.

COURSE RESTRICTIONS

Special course prerequisites, corequisites, and enrollment restrictions are indicated at the end of the course description. A course which is listed as a prerequisite must have been completed and passed prior to taking the course for which the prerequisite is specified. An exception to this limitation may be granted by the designated instructor only. A course which is listed as a corequisite must be taken during the same semester as the course for which the corequisite is specified. Courses which carry such notations as "open for majors only" and "sophomore status required" are restricted to the specified students. Courses which carry the notation "permission of instructor" require instructor approval prior to filing enrollment cards with the Office of the Registrar. Courses at the 100-300 levels which do not carry prerequisite, corequisite, and enrollment restrictions are open for election by all students unless general restrictions have been listed under the department or course area heading.

INSTRUCTOR DESIGNATION

The instructor who is designated to teach a course for the current academic year may be listed at the end of the course description. Courses which carry no instructor designation are taught by members of the department or by unassigned faculty members.



MUSIC THEORY AND COMPOSTION COURSE OFERINGS (COURSE PREFIX 71)

71-101 HARMONY I **I (3,0) 3**

An intensive study of key signatures, modes, intervals and triads leading to the basic principles involved in part writing, as exemplified by the music of the common practice period. Systematic investigation of the problems involving the use of dissonance (non-harmonic tones) within a basic four-part format. Correlated outside work.

71-102 HARMONY II **II (3,0) 3**

Further development of the harmonic vocabulary of Harmony I, including first and second inversions of triads leading to further extensions of basic vocabulary by means of secondary triads. Investigation of interrelationships of keys as manifested in the study of modulation. Study of the dominant seventh and secondary dominants. Prerequisite 71-101.

71-103 SOLFEGE I **I (3,0) 3**

Introduction to the method of vocal note reading at sight, by means of the so-called fixed or stationary 'do' solmization process. Development of beat patterns as an integral skill in the process of note reading. Specific emphasis of this course is upon vocal reproduction. Sight reading exercises include both major and minor key materials encompassing a wide spectrum of tonalities. Perception and execution of both elementary and advanced rhythms in basic simple and compound meters. Extensive correlated ear-training through aural recognition of diatonic and mildly chromatic material. Prerequisite of a basic functioning knowledge of the rudiments of music notation. Open to music majors only.

71-104 SOLFEGE II **II (3,0) 3**

This course continues the techniques developed in Solfege I and increases the spectrum of keys, as well as the difficulty of the perception of rhythms. The increased perspectives of this course include more difficult intervallic reproduction, more complicated rhythmic manifestations, and the inclusion of sight-reading in various clefs. Attendant ear training reflects the same escalation of recognition skills. Prerequisite 71-103. Open to music majors only.

71-201 HARMONY III **I (3,0) 3**

Review of the principle of the secondary dominant as manifested by extensions of dominant and diminished sevenths upon both a principal and a secondary basis. Extensions of basic, sub-dominant function into the chord of the Neapolitan and the augmented sixth chord. Correlated outside work. Prerequisite 71-103.

71-202 HARMONY IV **II (3,0) 3**

Extension of dominant functions as manifested by the 9th, 11th, and 13th chords on both the principal and secondary basis. Non-dominant seventh chords. An introduction to some of the more important harmonic systems of the late nineteenth and early twentieth centuries. Correlated outside work. Prerequisite 71-201.

71-203 SOLFEGE III **I (3,0) 3**

Continuation of 71-104. Melodically, the course involves a substantial increase of difficulty in the use of tonally-oriented chromaticism. Rhythmically, it involves first, second, and third subdivisions of beat units and syncopations thereof. It includes melodic and harmonic dictation in two or more parts, reflecting the harmonic vocabulary of the nineteenth century. Prerequisite 71-104. Open to music majors only.

71-204 SOLFEGE IV **II (3,0) 3**

Melodic and rhythmic drill in the tonally-flexible melodic-harmonic idiom of the turn of the century. Includes vocal sight reading and ear training in the same idiom. Extensive work in the

vocal reproduction of non-tonal materials. Correlated ear training.

Prerequisite 71-203. Open to music majors only.

71-303 SOLFEGE V

I (3,0) 3

Survey of all notational systems from the Middle Ages to the avant-garde, involving clef-reading, dictation, atonal perception, and solfege from scores as well as books.

Prerequisite 71-204. Open to music majors only. White.

71-305 INSTRUMENTATION

I (3,0) 3

This course deals with the writing of music for all instruments - their ranges, transpositions and timbres as they pertain to orchestral fabric. Prerequisite 71-202. Traphagan.

71-401 HARMONY V

I (3,0) 3

Extensive analysis of representative music from the middle and late nineteenth centuries. Prerequisite 71-202. Arslanian.

71-402 EIGHTEENTH CENTURY COUNTERPOINT

(3,0) 3

An exposition of the contrapuntal practice of the period, as exemplified by the works of J.S. Bach. Specifically, the course deals with the technique of developing independent but complementary melodic lines through the ornamentation of a basic harmonic structure. Representative vocal and instrumental forms are heard and analyzed and the original idiomatic writing is required. Prerequisite 71-202. Bouzianis.

71-404 VOCAL ARRANGING

(3,0) 3

Analysis and practical application of techniques of vocal scoring including women's voices, men's voices, and mixed voices in varied configurations and styles. Prerequisite 71-202. Bouzianis.

71-405 ORCHESTRATION

II (3,0) 3

Continuation of 71-305, with emphasis on individual projects. Prerequisite 71-305. Traphagan.

71-406 TWENTIETH CENTURY TECHNIQUES

(3,0) 3

Investigates twentieth century music via a compositional approach in terms of tertial, quartal, and secundal vertical sonorities, and linear combinations using modal and synthetic scale resources, as well as serial and pre-serial atonality. Prerequisite 71-202. Holevas.

71-407 ELECTRONIC MUSIC

I,II(3,0) 3

A study of the most recent experiments and techniques in electronic music. Composition and performance using such equipment as the synthesizer and computers. Smith.

71-408 COMPOSITION I

I (ARR) 3

Limited to undergraduate majors in Music Theory and Composition. Involves individual composition under the direction of faculty theorists. Permission of Chairperson. Arslanian & Staff.

71-409 COMPOSITION II

II(ARR) 3

Continuation of 71-408. Permission of Chairperson. Prerequisite 71-408. Arslanian & Staff.

Permission of Chairperson. Arslanian & Staff.



PERFORMANCE COURSE OFFERINGS (COURSE PREFIX 72)

72-110 WORKSHOP CHORUS I,II(0,2) 1

Open to all students. Provides choral experiences in a wide range of literature. Gilday.

72-110 VOCAL CHAMBER ENSEMBLE I,II(0,2) 1

Open to all students. Provides a wide range of choral experiences through varied choral literature. Ashley.

72-110 COLLEGIUM MUSICUM I,II(0,2) 1

Research, study and performance of early vocal and instrumental music, utilizing the appropriate instruments and performance techniques. Navien.

72-110 WOMEN'S CHORUS I,II(0,2) 1

Open to all women providing a wide range of choral experiences through women's choral literature.

72-110 MEN'S CHORUS I,II(0,2) 1

Open to all men providing choral experiences in a wide range of men's vocal literature.

72-110 UNIVERSITY CHORUS I,II(0,2) 1

Open to the entire university and community. Major choral works are studied and prepared for public performance. Gilday.

72-113 APPLIED MUSIC I,II(0,.5) 2

Studio instruction on the principal instrument(s). Enrollment is based upon criteria stated under GENERAL PERFORMANCE REQUIREMENTS. Holevas & Staff.

72-114 APPLIED MUSIC I,II(0,.5) 2

A continuation of 72.113. Holevas & Staff.

72-120 WORKSHOP BAND I,II(0,2) 1

For students to perform on instruments other than their principal instrument. Provides ensemble experience on a band instrument, with a repertoire limited to elementary and intermediate materials.

72-120 WORKSHOP ORCHESTRA I,II(0,2) 1

For students to perform on instruments other than their principal instrument. Provides ensemble experience on string instruments, with a repertoire limited to elementary and intermediate materials. Pordon.

72-120 WOODWIND QUINTET I,II(0,2) 1

Open to all students, providing performance experience in woodwind quintet literature. Wrzesien.

- 72-120 CHAMBER ENSEMBLE I,II (0,2) 1
- Open to all student, providing a wide range of performance experiences through varied literature. Lindblad.
- 72-120 BRASS ENSEMBLE I,II (0,2) 1
- Open to all students, providing a wide range of performance experience through varied brass literature. Paella.
- 72-120 STRING ENSEMBLE I,II (0,2) 1
- Open to all students, providing performance experiences in string literature. Pordon.
- 72-110 WOODWIND ENSEMBLE I,II (0,2) 1
- Open to all students, providing performance experiences in woodwind literature. Wrzesien.
- 72-120 PIANO ENSEMBLE I,II (0,2) 1
- Open to all students, providing performance experiences through varied piano ensemble literature. Lindblad.
- 72-120 GUITAR ENSEMBLE I,II (0,2) 1
- Open to all students, providing performance experiences through varied literature for plucked string instruments. Anderson.
- 72-120 CONSORTIUM ARTIS MUSICAE I,II (0,2) 1
- Open to all students by audition. The study and performance of a variety of early vocal and instrumental music. White.
- 72-131 INTRODUCTION TO KEYBOARD I I (0,2) 1
- The development of good keyboard reading habits and a repertoire of keyboard pieces, with special attention given to reading skills, keyboard techniques, and interpretive styles necessary to a working knowledge of the keyboard.
- 72-132 INTRODUCTION TO KEYBOARD II II (0,2) 1
- Continuation of 72-131, progressing to a more advanced level.
- 72-133 KEYBOARD ACCOMPANYING I I (0,2) 1
- Intended for keyboard majors, and investigating techniques of accompaniment for vocal and instrumental solo and ensemble playing. Mele.
- 72-134 KEYBOARD ACCOMPANYING II II (0,2) 1
- A continuation of 72-133, progressing to a more advanced level. Mele.
- 72-210 CONCERT CHOIR I,II (0,4) 2
- Open to all students by audition. The members study a wide variety of choral compositions and perform frequently in public and at University functions. Gilday.

72-210 COLLEGIATE CHORALE

I,II (0,4) 2

Open to all students by audition. Includes the study and performance of a wide variety of choral compositions. Spearman.

72-210 OPERA WORKSHOP

I,II (0,4) 2

Introductory experiences in the theory and practice of opera performance. Includes preparation of roles, rehearsal techniques, acting and stage direction, theatrical organization, ensemble singing, and operatic traditions. Oak.

72-213 APPLIED MUSIC

I,II (0,5) 2

A continuation of 72-114. Holevas & Staff.

72-214 APPLIED MUSIC

I,II (0,5) 2

A continuation of 72-213. Holevas & Staff.

72-215 APPLIED MUSIC (PERFORMANCE)

I,II (0,1) 4

Studio instruction on the major instrument. Enrollment is based upon admission criteria stated under PERFORMANCE SPECIALIZATION. Holevas & Staff.

72-216 APPLIED MUSIC (PERFORMANCE)

I,II (0,1) 4

A continuation of 72-215. Holevas & Staff.

72-220 SYMPHONY ORCHESTRA

I,II (0,4) 2

Open to all students by audition. Works from the orchestral repertoire are studied and publicly performed, with additional opportunities for choral and solo accompaniment. Roby.

72-220 STRING ORCHESTRA

I,II (0,4) 2

Open to all students by audition. Literature from the repertoire for string orchestra is studied and performed publicly, with additional opportunities for choral and solo accompaniment. Roby.

72-220 WIND ORCHESTRA

I,II (0,4) 2

Open to all students by audition. A wide variety of compositions for wind and percussion instruments are studied and publicly performed. Opportunity for broadcast and/or recording experience. Traphagan.

72-220 SYMPHONY BAND

I,II (0,4) 2

Open to all students by audition. Works selected from the repertoire of symphonic band music are studied and publicly performed. Wrzesien.

72-220 WIND SINFONIA

I,II (0,4) 2

Open to all students by audition. Compositions are chosen from the rapidly growing body of wind ensemble literature and publicly performed. Opportunities for solo performance with wind ensemble accompaniment. Elliot.

72-220 UNIVERSITY BAND

I,II (0,4) 2

Open to all students by audition. Primary emphasis is placed on the development of performance skills through the reading and rehearsing of a wide variety of music for band. Traphagan.

72-220	STUDIO ORCHESTRA	I,II (0,4) 2
Open to all students by audition. A wide spectrum of jazz orchestration and solo performance is studied and prepared for public performance. Paella.		
72-313	APPLIED MUSIC	I,II (0,.5) 2
A continuation of 72-214. Holevas & Staff.		
72-314	APPLIED MUSIC	I,II (0,.5) 2
A continuation of 72-313. Holevas & Staff.		
72-315	APPLIED MUSIC (PERFORMANCE)	I,II (0,1) 4
A continuation of 72-216. Holevas & Staff.		
72-316	APPLIED MUSIC (PERFORMANCE)	I,II (0,1) 4
A continuation of 72-315. Holevas & Staff.		
72-317	DICTION FOR THE SINGER	(2,0) 1
A study of French, German and Italian diction as it applies to singing and choral conducting. Oak.		
72-318	VOCAL PEDAGOGY	(2,0) 1
A study of the techniques of vocal pedagogy relating to studio voice teaching. Oak.		
72-319	KEYBOARD PEDAGOGY	(2,0) 1
A study of the techniques of keyboard pedagogy relating to studio keyboard teaching. Lindblad, Mele.		
72-320	INSTRUMENTAL PEDAGOGY	(2,0) 1
A study of the techniques of instrumental pedagogy relating to studio instrument teaching.		
72-333	CONDUCTING I	I,II (0,2) 1
Training in the technique of the baton in instrumental and choral conducting. Gilday, Spearman.		
72-334	CONDUCTING II	I,II (0,2) 1
Advanced conducting techniques in the choral and instrumental areas. Gilday, Roby.		
72-413	APPLIED MUSIC	I,II (0,.5) 2
A continuation of 72-314. Holevas & Staff.		
72-414	APPLIED MUSIC	I,II (0,.5) 2
A continuation of 72-413. Holevas & Staff.		
72-415	APPLIED MUSIC (PERFORMANCE)	I,II (0,1) 4
A continuation of 72-316. Holevas & Staff.		

A continuation of 72-415. Holevas & Staff.

72-417 MASTER CLASS

(0,2) 1

Under the guidance of specialists, students are involved with the problems of performance and the proper rehearsal techniques relative to performance.

72-418 PERFORMANCE SEMINAR I

II (ARR) 3

Open to performance majors and subject to criteria specified under PERFORMANCE SPECIALIZATION. Terminal project recital required. Prerequisite 72-315.

72-419 PERFORMANCE SEMINAR II

II (ARR) 3

Open to performance majors, and subject to criteria specified under PERFORMANCE SPECIALIZATION. Terminal project recital required. Prerequisite 72-415.

72-495 DIRECTED STUDY IN PERFORMANCE

I,II (ARR) 3

Permission of chairperson. Holevas & Staff.



MUSIC EDUCATION COURSE OFFERINGS (COURSE PREFIX 73)

73-141 INSTRUMENTAL CLASS I I,II (0,2) 1

Intensive class instruction in the fundamentals of playing brass instruments. The student is expected to gain skill for beginning teaching and demonstration purposes. Paella.

73-142 INSTRUMENTAL CLASS II I,II (0,2) 1

Intensive class instruction in the fundamentals of playing woodwind instruments. The student is expected to gain skill for beginning teaching and demonstration purposes. Bravo.

73-151 INTRODUCTION TO MUSIC EDUCATION I,II (0,2) 1

A program designed to acquaint underclassmen with music education principles and practices. Students will observe music education activities in selected public activities. Periodic seminars with music education faculty will be an integral component of the course. Gayzagian & Staff.

73-241 INSTRUMENTAL CLASS III I,II (0,2) 1

Intensive class instruction in the fundamentals of playing percussion (8 weeks) and clarinet (8 weeks). The student is expected to gain skill for beginning teaching and demonstration purposes. Fulginiti, Beale.

73-242 INSTRUMENTAL CLASS IV I,II (0,2) 1

Intensive class instruction in the fundamentals of playing string instruments. The student is expected to gain skill for beginning teaching and demonstration purposes. Pordon.

73-243 CLASS VOICE I,II (0,2) 1

This course is intended to cultivate the fundamental principles of singing. The psychology of singing and physiology of the singing voice are considered as they apply to tone production, resonance. This course is designed for non-voice majors. Oak.

73-245 CLASS GUITAR I,II (0,2) 1

A course designed to enable students to develop skill in playing guitar and acquiring pedagogical principles of teaching guitar in groups. Anderson.

73-251 MUSIC FOR THE CLASSROOM TEACHER I,II (3,0) 3

Emphasis on basic musical skills and approaches to enable the elementary classroom teacher to integrate music in the elementary classroom. Ashley.

73-351 MUSIC IN THE ELEMENTARY SCHOOL IA,IIA (6,0) 3

A course designed to prepare students for apprentice teaching in elementary schools. Observations, demonstrations, and actual teaching in selected public school classrooms are integral parts of the course. Ashley.

73-352 MUSIC IN THE SECONDARY SCHOOL IA,IIA (6,0) 3

Reviews the characteristics and attitudes of adolescence, and explores teacher attitudes as related to success in music teaching. Provides experience with a variety of approaches and activities appropriate to this level. Pordon.

73-353 CURRICULUM DEVELOPMENT AND
EVALUATION IN MUSIC EDUCATION

IA,IIA (6,0) 3

An exploration of music programs, grades K-12, as they presently exist and as they could be organized to fit special situations. Principles of evaluation are studied relative to their effectiveness in measuring aptitude and achievement in music classes. Gayzagian.

73-451 APPRENTICE TEACHING OF MUSIC
IN THE ELEMENTARY SCHOOL

IB,IIB (ARR) 6

Full-time apprentice teaching of music in public elementary schools under the supervision of qualified classroom teachers, administrators, music specialists, and members of the college faculty. Provides experience for the student in applying contemporary principles and techniques studied in music and music education courses, and in using a wide variety of materials and equipment.

Prerequisite 73-315. Gayzagian & Staff.

73-452 APPRENTICE TEACHING OF MUSIC
IN THE SECONDARY SCHOOL

IB,IIB (ARR) 6

Full-time apprentice teaching in public secondary schools under the supervision of qualified music specialist, administrators, and members of the college faculty. Provides experience for the student in applying contemporary principles and techniques studied in music and music education courses. Prerequisite 73-352. Gayzagian & Staff.

73-495 DIRECTED STUDY IN MUSIC EDUCATION

I,II (ARR) 3

Permission of Chairperson. Gayzagian & Staff.



MUSIC HISTORY AND LITERATURE COURSE OFFERINGS (COURSE PREFIX 74)

74-161 MUSIC OF WESTERN CIVILIZATION (3,0) 3

A survey of music from earliest times to the present. Significant forms, styles, composers and aesthetic concepts are examined. Open to non-music majors only. Smith.

74-162 AMERICAN MUSIC (3,0) 3

A historical survey of music in the United States from colonial times to the present. Open to non-music majors only. Ogasapian.

74-163 HISTORY OF JAZZ (3,0) 3

An introduction to the concepts of jazz improvisation, rhythm, harmony and style. The course traces the development of jazz from the early New Orleans idiom to the avant-garde and "free" music of the 60's. Emphasis is on major jazz performers and their recorded performances. Open to non-music majors only. Smith.

74-261 SURVEY OF MUSIC HISTORY I I (3,0) 3

A study of sacred and secular musical forms from pre-Christianity to 1750. Ogasapian.

74-262 SURVEY OF MUSIC HISTORY II II (3,0) 3

A study of musical forms and styles from 1750 to the present. Ogasapian.

74-371 KEYBOARD LITERATURE (3,0) 3

A survey of the literature for keyboard instruments from the fifteenth century to the present. Prerequisite 74-261, 262.

74-363 HISTORY OF CHORAL MUSIC (3,0) 3

A study of the stylistic and compositional approaches to choral music from Ockeghem to Stravinsky. Prerequisite 74-261, 262. White.

74-364 HISTORY OF OPERA (3,0) 3

The development of opera and musical drama from its origins to the present is examined in some detail. Prerequisite 74-261, 262. White.

74-365 THE CONCERTO (3,0) 3

A study of representative works in the genre from the Baroque period to the present. Prerequisite 74-261, 262. White.

74-366 THE SYMPHONY (3,0) 3

A study of the symphonic literature from Haydn to Mahler, using scores and recordings. Prerequisite 74-261, 262. Navien.

74-461 MUSIC OF THE MIDDLE AGES (3,0) 3

The theory, notation, forms and styles of music from patristic times to 1400 are examined in depth. Prerequisite 74-261. Ogasapian.

74-462 MUSIC OF THE RENAISSANCE (3,0) 3

A study of mass, motet, chanson, madrigal and instrumental music of the fifteenth and sixteenth centuries. Prerequisite 74-261. White.

74-463 MUSIC OF THE BAROQUE (3,0) 3

A stylistic study of the music of the period from 1600-1750. Prerequisite 74-262. Navien.

74-464 MUSIC OF THE CLASSIC (3,0) 3

A study of the solo, chamber, symphonic and operatic literature from 1720-1820. Prerequisite 74-262. Navien.

74-465 MUSIC OF THE ROMANTIC (3,0) 3

A study of instrumental and vocal forms and styles from 1820 to 1900. Prerequisite 74-262. White.

74-466 MUSIC OF THE TWENTIETH CENTURY (3,0) 3

An examination of the stylistic trends of music from late Romanticism through current experimental forms. Emphasis on listening and analysis, as well as musicological commentary. Prerequisite 74-262. White.

74-468 MUSICOLOGY AND RESEARCH I I (ARR) 3

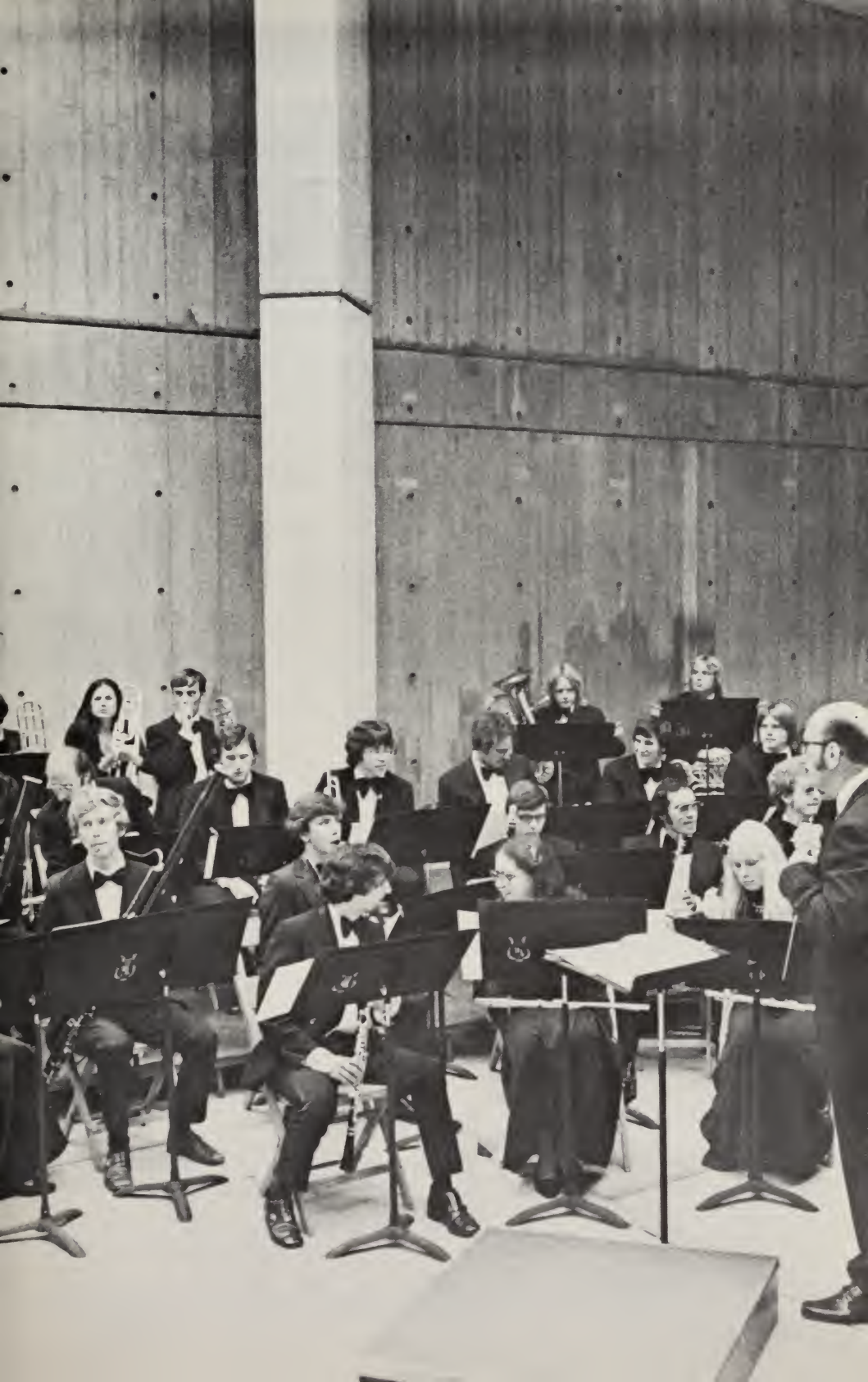
Research techniques, basic bibliography and format, including the selection and approval of a thesis topic. Restricted to undergraduate majors in Music History and Literature. Permission of Chairperson. Ogasapian & Staff.

74-469 MUSICOLOGY AND RESEARCH II II (ARR) 3

A continuation of 74-468. Completion of the thesis. Permission of the Chairperson. Prerequisite 74-468. Ogasapian & Staff.

74-495 DIRECTED STUDY IN MUSIC HISTORY AND LITERATURE I,II (ARR) 3

Permission of Chairperson. Ogasapian & Staff.



COLLEGE ORGANIZATION AND GOVERNANCE

The College of Music is organized into two departments and is administered by a Dean. Each department is responsible for developing its course offerings and programs of study, and the music faculty, as a whole, is responsible for all academic policies of the College. The Academic Standards Committee is responsible for enforcing the academic standards of the College and also serves as a review body for suspended students seeking readmission with probationary status.* Specific matters pertaining to Applied Music and Music Education are referred, respectively, to the Committee of Area Heads and the Music Education Committee.

ACADEMIC STANDARDS COMMITTEE

Artin S. Arslanian
Thomas G. Elliot
Paul L. Gayzagian
Antone S. Holevas
John K. Ogasapian

COMMITTEE OF AREA HEADS

Donald Bravo, Woodwinds
Calvin Lindblad, Keyboard
Ivan Oak, Voice
Natalo Paella, Brass
William Pordon, Strings

MUSIC EDUCATION COMMITTEE

Ruth Ashley
Paul Gayzagian
William Pordon
Rawn Spearman

*Applications for readmission to Music Education are subject to review by the Teacher Education Committee of the University.

FACULTY OF THE COLLEGE OF MUSIC

DEANS OF THE COLLEGE

Thomas G. Elliot, Dean; B.M., M.M.

Edward F. Gilday, Dean Emeritus; B.S. Mus., A.M., D. Mus. A., D. Litt. (Hon.), D.L.H. (Hon.).

CHAIRPERSONS OF THE COLLEGE

Antone S. Holevas, B.M.; M.M.; Performance.

John K. Ogasapian, B.M.; M.M., Ph. D.; Academic Studies.

AREA HEADS

Donald Bravo, B.M.; M.M.; Woodwinds.

Calvin Lindblad, B.M.; M.M. Ed.; Keyboard.

Ingul Ivan Oak, B.M.; M M ; Voice.

Natalo Paella, B.M.; M.M.; Brass & Percussion.

William Pordon, B.M.; M.M.; Strings.

INSTRUCTIONAL STAFF OF THE COLLEGE

Eunice Alberts, Adjunct Faculty, Voice; New England Conservatory.

Ruth Allen, Adjunct Faculty, Piano; B.M., Ohio State University; M.M., Eastman School of Music.

Neil Anderson, Adjunct Faculty, Guitar, Lute; B.M., Hartt College of Music.

Artin Arslanian, Professor, Music; B.M., A.M., Ph. D., Boston University.

Ruth Ashley, Assistant Professor, Music Education; B.M. Ed., Lowell State College.

Everett Beale, Adjunct Faculty, Percussion; New England Conservatory.

Dean Bouzianis, Assistant Professor, Music; B.M., A.M., Boston University; M.M., National Conservatory of Greece.

Mimi Bravar, Instructor, Music; B.S., Juilliard School of Music; M.M., Boston University.

Donald Bravo, Associate Professor, Music; B.M., New England Conservatory; M.M., Boston University.

Jacqueline Charette, Associate Professor, Music; B.M., Rivier College;
M.M., Ed. D., Boston University.

Norman Curtis, Adjunct Faculty, Voice; Curtis Institute of Music.

Ruth Davidson, Adjunct Faculty, Piano; New England Conservatory.

Ira Deutsch, Adjunct Faculty, Oboe; B.M., M.M., New England
Conservatory.

Paul Earls, Adjunct Faculty, Composition; A.M., M.M., Eastman School
of Music; Ph. D., University of Rochester.

Thomas G. Elliot, Associate Professor, Music; B.M., M.M.
Boston University.

Thomas Ferrante, Adjunct Faculty, Saxophone; B.M., New England
Conservatory; M.M., Boston University.

Thomas Foulds, Adjunct Faculty, Trombone; B.M., Hartt College of
Music; M.M., New England Conservatory.

Anthony Fulginiti, Adjunct Faculty, Clarinet; B.M., New England
Conservatory.

Francis Gallagher, Adjunct Faculty, Double Bass; Boston Symphony
Orchestra.

Frank Gaviani, Adjunct Faculty, Accordion; B.M., Boston University.

Paul Gay, Assistant Professor, Music; B.M., New England Conservatory;
M.M., Boston University.

Paul Gayzagian, Associate Professor, Music Education; B.M., M.M., Ed. D.
Boston University.

Elsa Gerling, Adjunct Faculty, Voice; New England Conservatory
of Music.

Edward Gilday, Professor, Music; B.S. Mus., A.M., New York University;
D. Mus. A., Boston University; D. Litt. (Hon.) Emerson College;
D.L.H. (Hon.) Boston College.

Priscilla Hallberg, Adjunct Faculty, Violin; B.M., University of Iowa;
M.M., Boston University.

Antone Holevas, Associate Professor, Music; B.M., Butler University; M.M.
Boston University.

Hal Janks, Adjunct Faculty, Trombone; B.M., M.M., New England
Conservatory.

Alexandra Jaskolski, Adjunct Faculty, Piano; B.M., M.M.
New England Conservatory.

David Kaplan, Adjunct Faculty, Music Education; B.M., New England
Conservatory; Ed.M. Worcester State College.

Virginia Leguia, Adjunct Faculty, Flute; B.M., M.S.
Julliard School of Music.

Calvin R. Lindblad, Assistant Professor, Music; B.M., Boston University;
M.M. Ed., Lowell State College.

Inge Lindblad, Adjunct Faculty, Piano; Diploma, Vienna Academy
of Art; Diploma, Vienna Conservatory; Senior Diploma, Longy School of
Music.

Joseph McCauley, Adjunct Faculty, Violin; B.M., M.M.,
Yale University.

Barbara McClosky, Adjunct Faculty, Voice; A.M., Vassar College.

Anthony Mele, Instructor, Music; B.M., Ithaca College; M.M., Boston
University.

Deborah Moriarity, Adjunct Faculty, Piano; B.M., M.M.,
New England Conservatory.

Charles Navien, Adjunct Faculty, Music History; B.M., M.M.
Lowell State College.

Ingul Ivan Oak, Assistant Professor, Music; B.M., M.M., New England
Conservatory.

Gary Ofenloch, Adjunct Faculty, Tuba; B.M., M.M., New England
Conservatory.

John Ogasapian, Associate Professor, Music; B.M., M.M., Ph. D., Boston
University.

Jeanne Paella, Assistant Professor, Music; B.M., Louisiana State University.

Natalo Paella, Assistant Professor, Music; B.M., Louisiana State University;
M.M., New England Conservatory of Music.

Maryan Pietropaolo, Adjunct Faculty, Cello; B.M., New England
Conservatory.

Joseph Pietropaolo, Adjunct Faculty, Viola; Boston Symphony Orchestra.

Isabelle Plaster, Adjunct Faculty, Bassoon; B.M., University
of Louisville.

William Pordon, Associate Professor, Music Education; B.M., M.M., Chicago
Conservatory College.

Domenic Procopio, Professor, Music; B.A., Harvard
University; M.A., Ph. D., Boston University.

Jay Rizzetto, Adjunct Faculty, Trumpet; B.M., Lowell State College;
M.M., New England Conservatory.

Paul Roby, Assistant Professor, Music; B.M., Oberlin Conservatory; M.M.,
Catholic University of America; D.M.A., Colorado University.

John Skelton, Adjunct Faculty, Organ; B.M., M.M., New England Conservatory.

Stuart Smith, Assistant Professor, Music; A.B., Rutgers University; M.F.A., Brandeis University.

Rawn Spearman, Assistant Professor, Music; B.S., Florida A.&M. University; M.A., Ed. D., Columbia University.

Willis Traphagan, Associate Professor, Music; B.M., Ithaca College; M.M., Boston University.

Marsha Vleck, Adjunct Faculty, Voice; B.M., Oberlin; M.M., Artist Diploma, New England Conservatory.

Clifford Watkins, Assistant Professor, Music; B.A., Clark College; M.M., Ph. D., Southern Illinois University.

Robert White, Assistant Professor, Music; B.M., New England Conservatory; A.M., Harvard University.

William Wrzesien, Adjunct Faculty, Clarinet; B.M. Ed., M.M., New England Conservatory.

George Zilzer, Adjunct Faculty, Piano; B.A., Harvard University; M.A. Bennington College, M.F.A., Brandeis University.











UNIVERSITY OF LOWELL

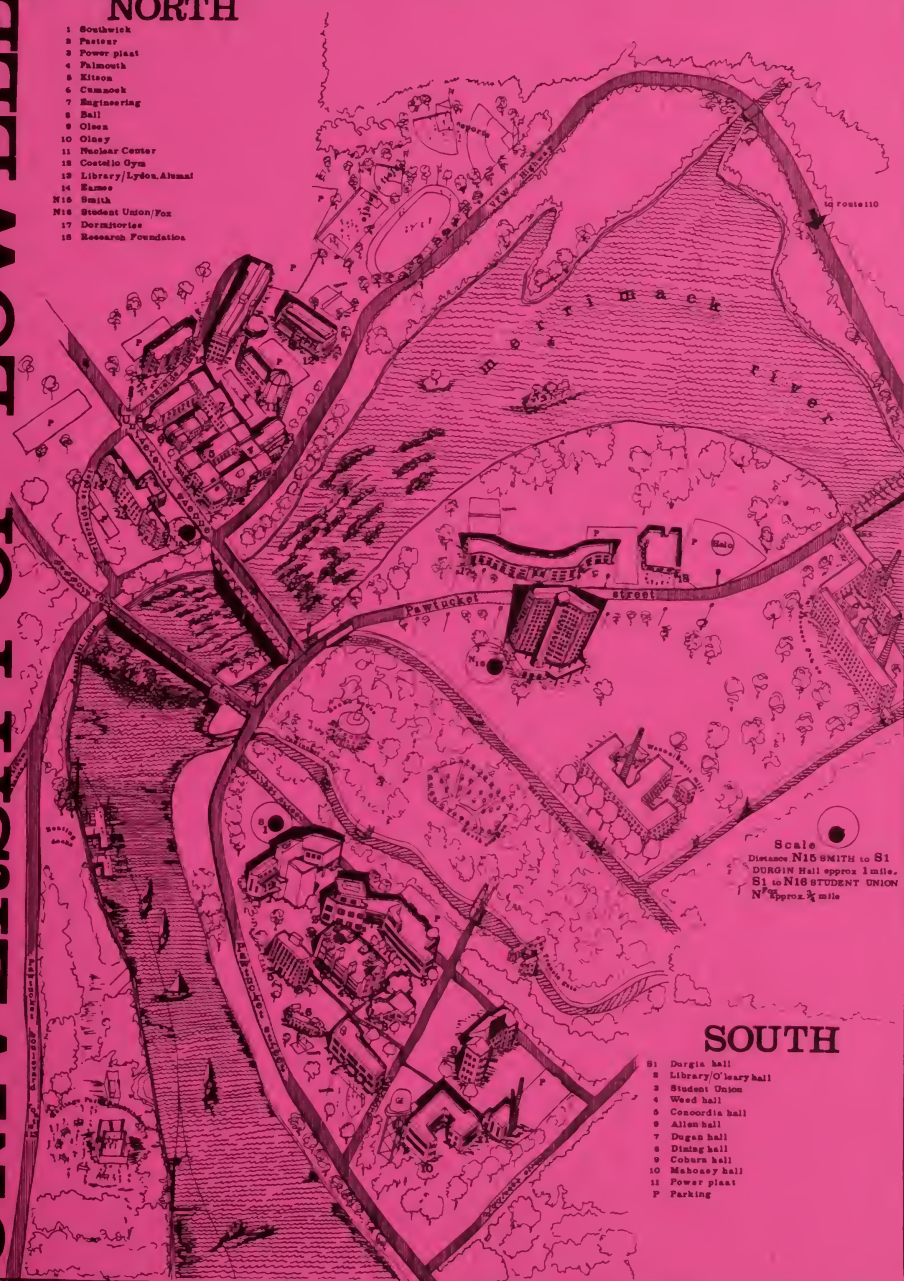
NORTH

- 1 Southwick
- 2 Pastoz
- 3 Power plant
- 4 Palmorch
- 5 Kison
- 6 Cammoek
- 7 Engineering
- 8 Ball
- 9 Olsea
- 10 Olney
- 11 Nuclear Center
- 12 Costello Gym
- 13 Library/Lydon Alama
- 14 Eames
- N16 Smith
- N18 Student Union/Fox
- 17 Dormitories
- 18 Research Foundation

Scale
Distance N16 SMITH to S1
DURGIN Hall approx 1 mile.
S1 to N18 STUDENT UNION
N18 approx 1/2 mile

SOUTH

- S1 Durgin hall
- 2 Library/O'leary hall
- 3 Student Union
- 4 Weed hall
- 5 Concordia hall
- 6 Allen hall
- 7 Dagen hall
- 8 Dining hall
- 9 Coburn hall
- 10 Mahoney hall
- 11 Power plant
- P Parking



Office of Admissions
University of Lowell (South Campus)
Rofe and Broadway Streets
Lowell, Massachusetts 01854

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